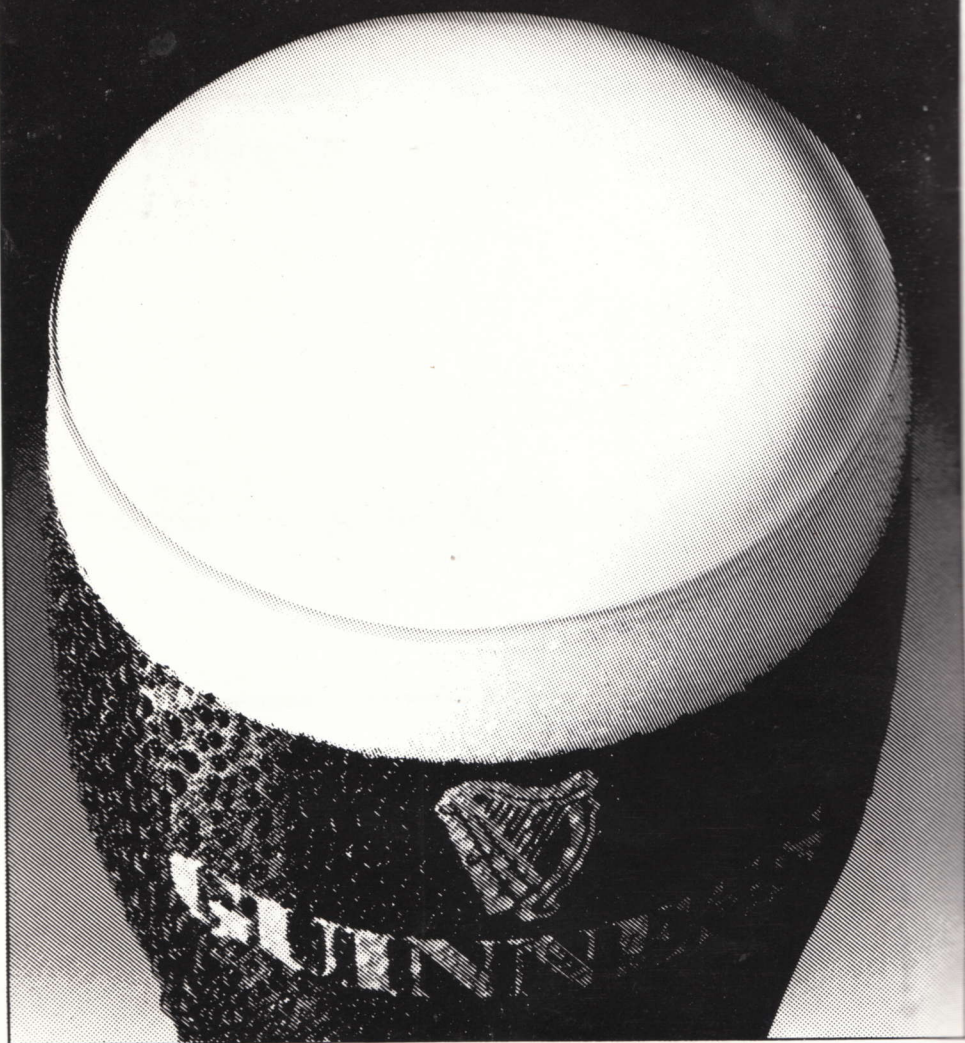


≡ **THE** ≡
MARRIAGE
OF FIGARO
WOLFGANG AMADEUS
≡ **MOZART** ≡

MAESTRO



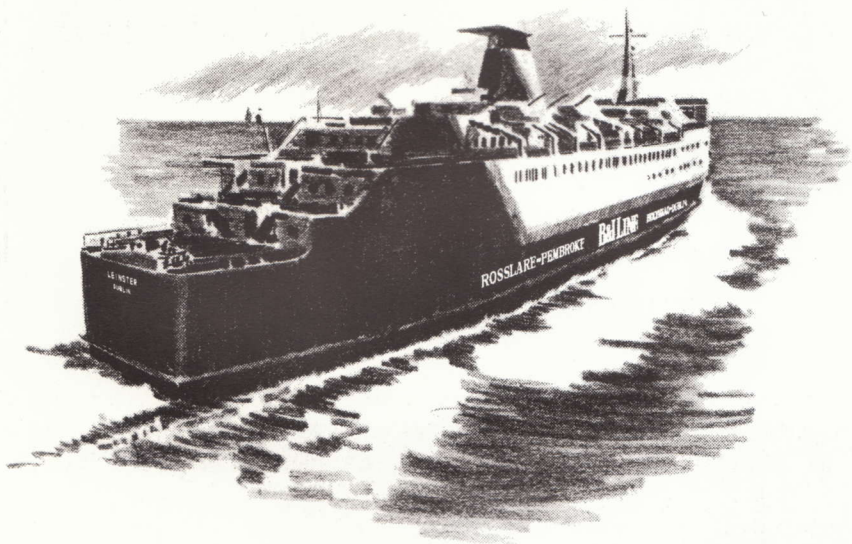
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Artistic Director Elaine Padmore

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presents

The Marriage of Figaro

Opera in four acts

Music Wolfgang Amadeus Mozart

Libretto Lorenzo da Ponte
after Beaumarchais

English Translation Edward J Dent

Director/Designer John Lloyd Davies

Lighting Designer Michael Calf

Conductor Jonathan Webb

DGOS Opera Ireland Chorus
Chorus Master Jonathan Webb

RTE Concert Orchestra
by kind permission of the RTE Authority

2, 4, 6, 8 December 1991

There will be one interval after Act 2

Le Nozze di Figaro was first performed at the
Burgtheater, Vienna, on May 1, 1786

It was last professionally performed in Dublin in 1973





Wolfgang Amadè Mozart
(1756-1791)
Silverpoint drawing by Doris Stock

CAST

In order of appearance

Figaro Kurt Link
(*Valet to Count Almaviva*)

Susanna Regina Nathan
(*His fiancée, the Countess' maid*)

Marcellina Colette McGahon
(*The housekeeper*)

Dr. Bartolo Richard Crist

Cherubino, the page boy Pamela Helen Stephen

Count Almaviva Victor Ledbetter

Basilio, the music master John Fryatt

Countess Almaviva Valerie Masterson

Antonio Thomas Lawlor
(*Susanna's uncle, the gardener*)

Barbarina Majella Cullagh
(*His daughter*)

Don Curzio James Nelson
(*A notary*)

Bridesmaids Niamh Murray
Lynda Lee

Repetiteur/Harpsichord continuo David Wray

Stage Manager Nora Ni Cosgraigh

Assistant Stage Manager Caroline Grebbell

This production marks the bicentenary of
Mozart's death on 5 December 1791



A SUMMARY OF THE PLOT

It is the wedding day of Figaro, Count Almaviva's manservant, to Susanna, the Countess's maid. The marriage is opposed by Marcellina, who lent Figaro money on condition that if he did not pay her back he should marry her; the Count's promise of a dowry to Susanna would enable them to settle this debt, but the unacceptable condition is that she must agree to an assignation with him. Figaro resolves to divert the Count's attention by anonymously informing him that the Countess has a lover, and that Susanna will agree to an assignation – when it will only be Cherubino the pageboy in disguise. Susanna saves the situation when the Count surprises his wife dressing up Cherubino but Figaro upsets it again because he does not realise that the Countess is now pretending to her husband that the anonymous letter was just a tease. Once Marcellina has discovered that Figaro is her long-lost son, her claims evaporate, and the Count has no option but to bless Figaro's wedding. Meanwhile the Countess has thought of a way to recapture her husband's love. She and Susanna will exchange cloaks so that she can take Susanna's place at the assignation, and trap the Count into making advances to her, thinking she is her maid. Figaro jumps to the conclusion that his new wife is unfaithful, and the Count imagines that the woman dressed as the Countess is his unfaithful wife. When he calls everyone to witness her scandalous behaviour, he finds that it is he who is in the wrong.



Above: Zélie de Lussan as Cherubino.

Below: Catherine Stephens as Susanna at Covent Garden in 1819.

SYNOPSIS

Three years ago, Figaro helped Count Almaviva to marry Rosina, the ward of Dr. Bartolo, who had hoped to keep her for himself. Figaro is now the Count's manservant, and today intends to marry the Countess's maid, Susanna. Their problem is that he is bound by contract to marry Marcellina, the Count's housekeeper, unless he repays what he owes her. The Count has promised Susanna a dowry but Marcellina has summoned Bartolo to support her claim.

The action takes place on one day in the palace of Count Almaviva.

ACT I

Susanna explains that the Count is offering the dowry as a way of making her give in to his advances. In order to divert his master's energies Figaro decides to send him an anonymous letter informing him that his wife has an assignation in the park that evening. The Count is annoyed with the page, Cherubino, for turning up with the girls he himself is chasing – yesterday Barbarina the gardener's daughter, today Susanna. To get rid of the boy, the Count gives him a commission in his regiment, and orders him to leave immediately. Figaro makes sure, however, that Cherubino does not leave the estate.

ACT II

The Countess is horrified that Figaro has already sent the anonymous letter. Susanna argues that the Count will continue to support Marcellina's case until he is sure that he will get his way with her. Figaro proposes that they lure him to an assignation with Susanna, whose role will be taken by Cherubino in disguise. When

the Count is caught in this trap, he will be in no position to oppose anything they want. The Countess agrees to participate.

As soon as he receives the anonymous letter, the Count confronts his wife, interrupting her just as she is dressing up Cherubino for the evening assignation. Fortunately for her, the page escapes through a window and she is able to make her husband apologise for his apparently groundless accusations. Figaro, not realising that she has told her husband about the letter, arouses the Count's suspicions by denying all knowledge of it and even claiming to have jumped out of the window himself. By the time Marcellina and Bartolo arrive to claim her contractual rights, it is apparent that Figaro's marriage to follow.

ACT III

The Countess has conceived a variation on Figaro's plan to arrange an assignation for the Count with Susanna; she and Susanna will dress up as each other, and she (rather than Cherubino) will be at the assignation disguised as her maid. The Count falls for Susanna's tempting invitation and promises to pay the dowry. Yet as she leaves him, he overhears her telling Figaro that they are sure of the Count's support, and suspects that she is deceiving him. Out of revenge, he decides the contract in Marcellina's favour until her marriage claim collapses with the revelation that Figaro is her son, born illegitimately from her union with Bartolo, and stolen from her by gypsies when he was a baby. Susanna realised that the Count might not hand over the dowry until after Marcellina had won her case, and persuaded the Countess to give her the sum as a wedding

present. She returns to find Figaro and Marcellina in a close embrace but her confusion is soon cleared up. The Count has no option but to bless the weddings both of Bartolo and Marcellina, and of Figaro and Susanna. He is pleasantly surprised at the ceremony, however, to receive a letter from Susanna herself confirming their assignation.

ACT IV

Like his master, Figaro has no notion of the Countess's intrigue. When he discovers that Susanna has arranged to meet the Count, Figaro leaps to the conclusion that she is unfaithful. Susanna has been warned of his suspicions by Marcellina, and takes the opportunity to teach her new husband a lesson by teasing him with a song in anticipation of her supposed rendezvous.

The Countess is now disguised as Susanna. She deceives all the men: the Count intervenes to stop Cherubino kissing her,

and Figaro intervenes when the Count begins to flirt with her. The couple separate, and Figaro encounters a woman he supposes to be the Countess but quickly recognises as Susanna. Susanna is outraged that he is apparently making love to the Countess, but their misunderstandings are unravelled and Figaro learns why she and the Countess are disguised as each other. They play a fake love scene to deceive their master; incensed by what he thinks he sees, the Count calls everyone to witness his wife's scandalous behaviour. Only when the Countess herself drops her disguise does he realise the truth.

Summary and Synopsis reprinted by kind permission of English National Opera.

The second act finale at Glyndebourne in 1938.



THE MARRIAGE OF FIGARO: NOVELTY AND TRADITION

Mozart's opera *Le nozze di Figaro* is based upon a contemporary play - *La folle journée* ou *Le mariage de Figaro*, the second of Beaumarchais' trilogy about Figaro and the Almovivas, performed in Paris in 1784. In 1797, Beaumarchais said these plays (including *La mère coupable*, Paris 1792) constituted almost a novel about the Almovivas, as though the characters he had created existed off the stage, and their vitality may be measured by the number of sequels - by other playwrights - in which they featured. As early as 1785/6, the feminist writer Olympe de Gouges wrote *Le mariage inattendu de Chérubin*, spelling out the bitter results of Beaumarchais' crazy day; the Figaro play most frequently set to music was to be *Les deux Figaro* by Richard-Martelly (1795). Beaumarchais maintained that his characters effectively dictated the plays to him and, in his enthusiasm for truth, he had a sharp eye for detail: 'Everything which tends towards truth is valuable in a serious drama, and the illusion results more from small things than the greater ones.' Moreover he always incorporated issues which were of burning topical importance - his attacks on the judiciary in Figaro partly explain why Louis XVI banned it for six years from the stage - and the issue of the foundling child threads through a number of his polemics as well as his plays. He articulated these concerns in brilliant dialogue, and fused the political and social issues with the language and imagery of the emotions, so that the worlds of power and sex are inextricably interwoven. Although da Ponte replaced Figaro's most flagrant criticisms of the judiciary with an attack on

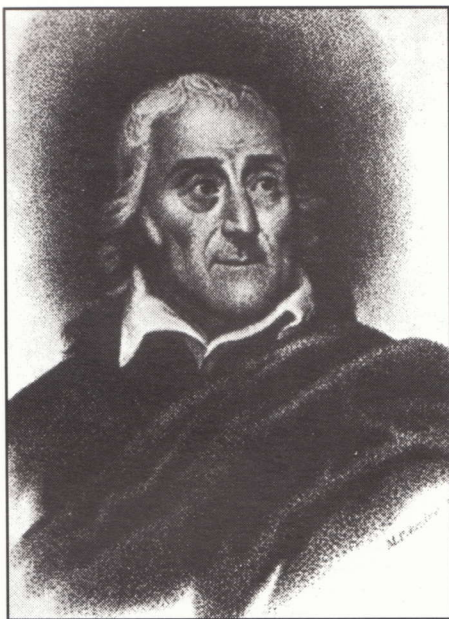
women's inconstancy, the libretto reflects, and even sharpens, this fundamental spirit of the play.

After *Figaro*, Beaumarchais' next stage work was a libretto *Tarare*, which da Ponte translated for Salieri as *Axur*, and it concerns the complex position of the noble servant of a dishonest monarch. A key line is, 'We are all of us what we are when we are born, and we become what we can.' Beaumarchais' extraordinary career as spy, diplomat, music master to the royal princesses, pamphleteer, litigant and publisher demonstrates his energy and ability to survive and to please in the highest circles. The first play in the trilogy was so favoured by Catherine the Great that she commissioned Paisiello to adapt it into an opera, which reached Vienna in 1782, and was hugely popular. The second play was controversial even before it reached the stage, circulating in translation throughout Europe: Leopold Mozart commented that it was very elaborate, and would need very free translation to be effective as an opera, but it seems as though Joseph II, who banned it from the stage, encouraged Mozart to select it as an opera subject. There is no truth in da Ponte's reminiscences that he alone persuaded the Emperor that Mozart could achieve a sublime masterpiece with it. The opera, given in Vienna in 1786, was a reasonable success, and revived there in 1789; but it was in Prague that it was a real triumph and led directly to a commission for another comic opera, which would be *Don Giovanni*. The first Vienna cast included singers who had been in the

Vienna premiere of Paisiello's *Barbiere di Siviglia*: Nancy Storace (Mozart's Susanna) was the Rosina, and Benucci (Mozart's Figaro) was Paisiello's leading role of Dr Bartolo.

Beaumarchais' use of conventions is clear from the settings of his five acts, which da Ponte reduced to four, even then apologising for the length of the opera. Each space is a symbolic location, establishing a clear atmosphere around the central figure of each act. The opening scene, the empty room given by the Count to Figaro for a wedding present, is located between the rooms of the master and mistress, so that the servants, who own nothing, are literally at the beck and call of their employers. The Countess's bedroom is the heart of her world, a shrine to Eros and to the power of love. The opera's third act celebrates the public persona of the Count: in the play, he is seen dispensing justice beneath a portrait of the King, and in the opera he behaves here as the generous feudal lord of his grateful subjects. As a result the shadowy garden where, typically for the eighteenth century, there is scope to blur and confuse the distinctions of class and rank so strictly apparent in the palace, encapsulates the atmosphere of release into harmonious nature. The characters themselves owe much to French theatrical traditions, because Beaumarchais was working within a comic genre that may be traced from the topical improvised routines of Italian *commedia dell'arte* - which were more apparent in *Le barbier de Seville* - through the vigorous vernacular of Molière, to the refined and beautiful plays of Marivaux. Figaro's diatribes against the immorality of masters and even the androgynous character of Cherubino belong to this tradition, but their originality lies in what one critic has called their spermatic language - language which vibrates with

ideas, allusions and energy. He claimed the influence of the *drame bourgeois* pioneered by Diderot motivated his conception of theatre: theatre communicates through action rather than speeches, and has a fundamentally moral objective. It is certainly true that he dramatised many sentimental scenes familiar to his audiences from the novels of Bernardin de Saint-Pierre (*Paul et Virginie*) or paintings of Greuze and Fragonard. The childish characters of Cherubino (to be played by a very pretty actress in the play, as well as the opera) and Barbarina (Beaumarchais' maid is more prosaic; Mozart was writing for a twelve-year-old singer) focus our attention on the passions of adolescence. The idyll of a perfect union of man and woman, the innocence of childhood uncontaminated by society, and the importance of children to the future of society and as the purpose of marriage - these were Enlightenment ideas which permeate both play and opera.



Lorenzo da Ponte from an old print.

Mozart and da Ponte arrange their four acts around two major plots, one generated by Figaro, the other by the Countess: as Beaumarchais said, the drama concerns Figaro's wedding but the Almovivas' marriage. Figaro's problems turn on a contract for money and can be resolved by the repayment of a debt. It is interesting that the change in aesthetics of the three plays can be judged from the fact that Figaro in *La mère coupable* refuses to be paid for his services in repairing the Count's marriage, when in both the previous plays he would be only too happy to accept cash from anyone. In Act Three, Figaro's intrigue is resolved by a family reunion, which represents a very strong nucleus of parents and children in opposition to the whole social structure of the law, of rank and obligation. The second half of the action, which finally restores harmony to the household, focusses upon the character of the Countess, whose two arias were their main additions to the source material. Like her husband, she is in pursuit of pleasure, but unlike him she desires a return to a lost married happiness which is monogamous and constant. In order to achieve this she has to resort to intrigues worthy of a Marivaux protagonist, intrigues which are as alien to her inclinations as to the ultimate object of her desire. She shows herself to be a natural aristocrat, whose dignity and virtue are humiliated by the course of action which society forces her to take. Her natural allies are the women in the household since they, like her, can only achieve status in a patriarchal society through marriage. Even little Barbarina has her eyes firmly set upon this goal, in the not very convincing match with Cherubino; and Marcellina's pathetic history threatens to make her into a deeply interesting character which upsets the structure of both play and opera.

Most importantly, the opera defines the Countess in relation to Susanna. While in the play, the Countess appears in the servants' room in the first act, Mozart's Countess is first presented isolated from the turmoil of their intrigues, and she preserves a vocal line throughout the second act which rides above the ensemble, although on occasions doubling with Susanna. But in the second half of the opera her music is increasingly associated with the sounds and rhythms of the mood of the fourth act, the pastoral world where sensual love may be innocently enjoyed. This is familiar territory to Mozart-lovers who recall his early masterpiece *La finta giardiniera*, in which love tangles are resolved in an ideal garden, guarded from the dangers of madness and the real forest beyond, or the second act of *Così fan tutte* where the lovers find their soulmates in the enchanted garden. 'Porgi Amor' and 'Dove sono' both breathe this nostalgic tenderness, and the mood is perfectly caught in the letter duet in which the voices of mistress and maid are indistinguishable as they evoke the assignation of the evening among the pinetrees. Their complicity is maintained in the fourth act because they are even disguised as one another, and it is very ambiguous whether Susanna is already disguised as the Countess when she sings 'Deh vieni', that idyllic evocation of love amidst harmonious nature. Central to this preoccupation with lost innocence is the household Cupid, The 'cherubin d'amore' – Cherubino. His androgynous charm and ambiguous sensuality pervades the action. When Figaro marches him off to war in 'Non piu andrai' at the end of Act One, we perceive not merely the exercise of supreme power in the Count's ability to remove obstacles that hinder his own stratagems, but the allegory of Cupid

arming himself with the weapons of Mars. Cherubino roams through the palace shooting his arrows at all the women, creating emotional havoc regardless of rank and age. The very mention of his name seems to conjure him up, and in the final act, when there is no logical reason why he should be in the garden at all, he is in the thick of the confusion and receives the Count's kiss.

The plots of Figaro and the Countess are inextricably intertwined, just like the relationships of the couples. It is apparent that the Countess yearns for the understanding and companionship, and implicitly the resulting family, which Figaro and Susanna will enjoy. There is nothing especially pastoral about the blows and jealousies which the servants share, and their union, very much in the present with an eye to the future, seems to be more equipped for survival than the one which binds the Almas. The Countess stage-manages her last appearance with infinite care and perhaps only Susanna realises the pain which these intrigues have caused her. Her scheme is crowned with

apparent success. She establishes where the power lies in the Almas household when she dispenses forgiveness, and she restores harmony to the household at the same time as to her marriage, but contemporaries were not deceived. Beaumarchais' own sequel (1792) turns upon the identity of her illegitimate child. This preoccupation with paternity and legitimacy is very relevant to a play which uses the family as a microcosm for society, and Almas as the father of a household to reflect the King as father of his people. The opera shifts the balance of attention away from overt criticism of social abuses to become a critique of human relations in any age. In that sense, the opera remains always subversive and revolutionary.

NICHOLAS JOHN

Nicholas John is Dramaturg of English National Opera

Lillian Watson as Susanna and Valerie Masterson as the Countess in Jonathan Miller's 1978 ENO production.



FIGARO 1900

In its time, Beaumarchais' *THE MARRIAGE OF FIGARO* was a revolutionary play - banned as politically inflammatory throughout most of Europe after controversial performances in Paris, it was only permitted to be made into an opera after da Ponte's manipulation of his own political connections. But the historical remoteness of the original period, and the more democratic nature of our own society can lead us to miss the fundamental aspects of the opera.

Unaccustomed to the vast social gulf between rich and poor, masters and servants, in the eighteenth century, we are in danger of seeing 'merely' an intermingling of assorted costumed characters enacting a comic plot in a nominal social setting. Because we are unused to being at the mercy of arbitrary aristocratic power in our own lives, we underestimate the bitter revolutionary satire which pervades both play and opera.

When Figaro sings about the Count, in his early cavatina (no. 3 - *Se vuol ballare*) "if you are after a little amusement, you may go dancing, but I'll call the tune", he is attacking the entire established order head-on. The reality of the servant's position and the real strength and ability of women to influence and control men (the central dynamics of *FIGARO*) can be hard for us to grasp in a distant historical setting, and in this staging I have moved the action forward to the beginning of our own century and to a central European location.

The period around 1900 was, in many European capitals, a time of social flux: the millennial atmosphere of a changing century was amplified by the sense of many 19th century institutions having run their

course. The rising imperial and economic ambitions of the great European nations began to presage the cataclysms of our own century. The mood of doomed nostalgia in the literature of this period, from Schnitzler to E.M. Forster, betrays a nervous awareness that the world is about to change irrevocably.

In our two main areas of concern, the relationship of masters and servants, and the subservient position of women, this time of change is a parallel to the world of Beaumarchais, da Ponte and Mozart. In 1900, 50% of women were still 'in service' and (the absence of 'droit de seigneur' notwithstanding) at the mercy of their male employers. This period, and its recognisable 'Upstairs, Downstairs' mentality, is more or less within living memory, and, I believe, a vivid context for a contemporary audience to understand the co-existence of masters and servants.

Moreover, the rise of the suffragette movement in the early years of this century was a concrete embodiment of women's consciousness of their own intelligence and worth which so characterises Mozart's handling of them in *FIGARO*. All the women are more sympathetic, more intelligent and more interesting than their respective menfolk, and the Countess's limpidly beautiful phrase forgiving the Count ('*Piu docile sono, e dico di si*' - 'Once more I forgive you') is the culmination of a strand of moral and spiritual superiority which runs throughout the opera. The political and economic recognition of the equality of women in our century begins with precisely this understanding of their worth.

The final gain in locating *FIGARO*



perhaps in 1900 (for this one occasion - like any theatrical endeavour this is the exploration of a new approach and not an attempt at a definitive interpretation) is that this is the period of Freud's great investigations into the structures of the human psyche and human sexuality.

Opera as an art form is obsessively interested in sex, and the erotic qualities of music and the blending of voices make it uniquely effective in this pursuit. But more than CARMEN, more even than SALOME, FIGARO is infused with sex: every character, every situation is motivated by sexual desire, sexual jealousy, sexual attitudes. Freud's understanding of the influence of sex on every aspect of our ordinary lives (relevant even to our most contemporary philosophical concerns through the structuralist Freudianism of Jacques Lacan) illuminates the intrigues beneath the apparent domesticity of the Almoviva household. Like Mozart, he reveals to us the sexual charge present in

our simplest social exchanges, and, like Mozart, he holds up a mirror to all our desires and betrayals.

The designs, derived from the seminal work of the great Scottish architect and designer Charles Rennie Mackintosh - who was unjustly neglected at home, although celebrated as a spiritual guide by the Vienna Secession movement - provide a period context, while pointing the way forward to the pan-European cultural world on which we are now embarking.

Thus I hope the experiment of transposing the period of Mozart and da Ponte's masterpiece will bring the social and sexual realities of the original period into sharper focus for our own time. Like all art, this interpretation should ideally function not as a didactic weapon, but as light from a different angle, in Johnson's words: "to make new things familiar, and familiar things new".

JOHN LLOYD DAVIES



Zaré Thalberg as
Cherubino.

MOZART'S IRISHMAN

Among the fortunate few who were intimate acquaintances of Mozart was Michael Kelly, born in Dublin on Christmas day, 1762. He died at Margate on 9 October 1826, and is buried in the graveyard of the 'actors' church', St Paul's, Covent Garden. Into those 64 years he managed to pack an incredible amount of activity as singer, composer, theatre manager, music-seller and author.

From his earliest childhood he wanted to be a singer, and was encouraged by the castrato Rauzzini, who gave him lessons and recommended his father to send him to Naples for further study. Meanwhile Kelly made his debut in Dublin, early in 1779, in Piccini's *La Buona Figliuola*. He also appeared in the title-role of Michael Arne's *Cymon*, with Mrs Arne as Silvia, and in Dibdin's *Lionel and Clarissa*, also with Mrs Arne. At this time his voice was still unbroken.

Michael Kelly sailed for Naples in a Swedish merchantman on 1 May 1779, arriving a month later. He had letters of introduction to the British Ambassador, Sir William Hamilton, who was very kind to the 16-year-old youth, inviting him to breakfast and to the musical evenings given by the first Lady Hamilton. Sir William even took Kelly on his favourite expedition up Vesuvius, which obligingly erupted in August that year.

Kelly, who was known as O'Kelly, usually spelt Occhelli in Italy, became a pupil at the Conservatorio La Madonna di Loretto, where he was taught by Finerolli. His voice had settled as a tenor. He stayed in Naples about 18 months, and then went to Palermo with the castrato Giuseppe Aprile, who was engaged to sing there and had

offered to give the Irish boy lessons. In the early spring of 1781 he was judged ready for professional engagements, and sailed from Palermo to Leghorn.

Kelly was still only 18, and had long blond hair and a fair complexion. As he came ashore at Leghorn he overheard a young couple standing on the quayside remark in English on 'the girl in boy's clothing'. Kelly quickly corrected the false impression he had made, and introduced himself to the pair. They turned out to be Stephen Storace and his sister Nancy, who was then only 15, but already an experienced singer.

The three young people travelled together to Florence, where Kelly was engaged as comic tenor at the Teatro Nuovo from the middle of April until the end of June. His debut was in the title-role of an opera called *Il Francese in Italia*, with Signora Lortinella and the *buffo* Morigi. Charles Stuart, the Young Pretender, now an old, sick exile living in Florence, was present and slept through the opera in his box, as he did every evening at the theatre.

Kelly was next engaged at the San Moisè in Venice, but the manager defaulted, and the singer went north to Graz, where he appeared in *La Vera Costanza* by Anfossi, and Grétry's *Zémire et Azor*. A bad cold and the resultant loss of voice sent him back to Italy to recuperate. An engagement in Brescia followed, and in June 1782 he sang in Cimarosa's *Il Pittore Parigino*. Back in Venice, despite his previous ill-luck there, he met Nancy Storace again, and the following year they were both engaged by the Court Theatre in Vienna.

The next four years were the most eventful of Kelly's life, and those for which he is

mainly remembered. He sang Almaviva in Paisiello's *Barbiere di Siviglia* during August 1783, and in December of that year he appeared as Pylades in a revival of *Iphigénie en Tauride*, rehearsed by Gluck himself. When a new opera by Paisiello, with libretto by Casti, *Il Re Teodoro in Venezia*, was put into rehearsal during the summer of 1784, Kelly was considered too young for the character part of Gafforio, the King's secretary, and another singer was sent for from Venice. However one evening at Stephen Storace's lodgings, when both Paisiello and Casti were present, Kelly so successfully imitated a notorious old Viennese miser, Varesi, singing his favourite canzonetta in a thin, quavery voice, that he was given the role of Gafforio on the spot, and was known by that nickname for the rest of his stay in Vienna.

Il Re Teodoro was produced on August 23 with resounding success. Kelly's gift for mimicry was also in evidence on 7 February 1786, when an entertainment was given at Schönbrunn consisting of Salieri's *Prima la Musica e poi le Parole*, and Mozart's *Der Schauspieldirektor*. In the former work, Kelly played a Poet, and appeared dressed exactly like Lorenzo da Ponte, leaning on a stick and imitating the walk, the gestures, the lisp, and the Venetian accent of the librettist, whose presence in the theatre, prominently placed in the front of a box, much increased the audience's amusement.

Three months later Mozart and da Ponte together provided the Irish tenor with his claim to immortality, when *Le Nozze di Figaro* was performed for the first time, on 1 May 1786, with Kelly as both Don Basilio and Don Curzio, and Nancy Storace as Susanna. Kelly had known

Mozart for some time. He had met the composer at a concert given by Kozeluch, and after that they often dined or played billiards together. Mozart always won, being much the better player.

In his *Reminiscences*, published in 1826, Kelly wrote:

Of all the performers in this opera at that time, but one survives – myself. It was allowed that never was opera stronger cast. I have seen it performed at different periods in other countries, and well too, but no more to compare with its original performance than light to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance, when lighted up with the glowing rays of genius; it is as impossible to describe it, as it would be to paint sunbeams.... in the sestetto, in the second act (which was Mozart's favourite piece of the whole opera), I had a very conspicuous part, as the stuttering judge. All through the piece



Nancy Storace, the English soprano who created the role of Susanna in Vienna, 1786.

I was to stutter, but in the sestetto Mozart requested I would not, for if I did, I should spoil his music. I told him, that although it might appear very presumptuous in a lad like me to differ with him over this point, I did, and was sure, the way in which I intended to introduce the stuttering, would not interfere with the other parts, but produce an effect.... Mozart at last consented that I should have my way, but doubted the success of the experiment. Crowded houses proved that nothing ever on the stage produced more powerful effect, the audience were convulsed with laughter, in which Mozart himself joined.

... When the opera was over Mozart came on the stage to me, and shaking me by both hands, said 'Bravo! young man, I feel obliged to you, and acknowledge you to have been in the right, and myself in the wrong'.... I played it (the part) as a stupid old man, though at the time I was a beardless stripling.

Gli Equivoci, an opera by Stephen Storace, with a libretto by da Ponte based on *The Comedy of Errors*, was produced on 27 December 1786, with Kelly as Antipholus of Ephesus. It was his last new role in Vienna. The following February he was given a year's leave of absence to visit his parents, and travelled back to the British Isles with Nancy and Stephen Storace. The party arrived in London on 18 March 1787.

Kelly did not go straight on to Dublin, though it was eight years since he had seen his parents, and his mother was ill. Instead he appeared at Drury Lane, making his English début on April 20 as Lionel. His Clarissa was Mrs Crouch, born Anna Maria Phillips, and apparently the main reason that he lingered on in London.

After singing Young Meadows in Thomas Arne's *Love in a Village*, Kelly finally returned to Dublin on 12 June 1787.

When his year's leave of absence was up, Kelly did not go back to Vienna. The rest of his professional life was spent in London, with frequent tours of the provinces interspersed. He sang Macheath in *The Beggar's Opera* for the first time in April 1789, with Mrs Crouch as Polly, and Miss Decamp (later Mrs Charles Kemble) as Lucy. The great Madama Mara appeared at Drury Lane for his benefit, in the role of Mandane in Arne's *Artaxerxes*, with Mrs Crouch as Arbaces, and Kelly himself as Artabanes.

Stephen Storace's opera *The Haunted Tower* was given its first performance on 24 November 1789, when Nancy Storace made her début on the English stage—she had previously appeared only in Italian opera in London. The same work opened the rebuilt King's Theatre in September 1791, and was followed by a new production of *Cymon*, in which Kelly and Mrs Crouch took their usual roles. The cupid who reclined at their feet during the grand procession was Edmund Kean. About that time Anna Maria Crouch left her husband, and came to live openly with Michael Kelly.

Storace and Kelly were appointed joint directors of the Italian Opera at the King's Theatre in 1793. The following March the new Drury Lane Theatre was opened and the first musical work given was *Lodoiska*, the music by Kreutzer and Cherubini selected and arranged by Storace, the producer John Kemble, and the chief singers Kelly and Mrs Crouch. Stephen Storace's last opera *The Iron Chest* was produced at the beginning of March 1796 and the composer died a few days later aged only 33.

Kelly, by now manager of the King's Theatre as well as musical director of Drury lane, himself took to composition the following year, when the first of his 62 operas, *A Friend in Need*, was produced on 9 February 1797. *Bluebeard*, the following 6 January, had a text by George Colman, and *Pizzaro*, given at Drury Lane on 5 May 1799 was by Sheridan. All this time Kelly continued to sing at both theatres, even appearing during the Italian season at the King's Theatre in 1804, with Mrs Billington and Josephina Grassini.

Mrs Crouch died on 2 October 1805, and Kelly decided to give up the stage, but it was several years before he stopped singing altogether. During the summer of 1807 a touring company went to Dublin. Kelly doubled as manager and first tenor, and the prima donna was Angelica Catalani, who had first sung in London the previous December, in Portogallo's *Semiramide*. Catalani sang a scene from that opera for Kelly's benefit on 13 June 1808, and four days later he made his last appearance at Drury Lane, in Storace's *No Song, No Supper*. That August he went again to Dublin with Catalani, their repertory consisting of Portogallo's *La Morte di Mitridate*, and Paisiello's *Didone*.

When Drury Lane burnt down on the night of 24 February 1809, the scores of all Kelly's operas were lost. His last appearance on any stage was in Dublin, on 1 October 1811. At the same time he was made bankrupt in London, due to the neglect of his music-selling business. He continued to write operas for another decade and the last, *The Lady and the Devil* was produced at Drury Lane on 3 May 1820.

During the last years of his life Kelly was crippled by gout, and spent much of his time in a wheeled chair. His fondness for wine which together with the habit of

borrowing music from Italian and French operas, had earned him Sheridan's description 'Michael Kelly, composer of wines and importer of music', did not diminish as he grew older. One of his drinking cronies, the actor Theodore Hook, helped him to write his *Reminiscences*. The book was published in 1826, not long before the author's death, but Kelly did not approve of the final form his collaborator had imposed on the work.

When Kelly died, he had outlived Mozart by 35 years, and Nancy Storace by nine. His operas and musical pieces soon faded, but because he sang two small roles in a new opera that first day of May 1786, Michael Kelly himself will never be quite forgotten.

ELIZABETH FORBES

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Nancy Storace, the English soprano who created the role of Susanna in Vienna, 1786.

ONE HUNDRED YEARS AGO

GEORGE BERNARD SHAW REVIEWS
THE MOZART CENTENARY
(From *The World*, 9th December 1891)

The Mozart Centenary has made a good deal of literary musical business this week. Part of this is easy enough, especially for the illustrated papers. Likenesses of Mozart at all ages; view of Salzburg; portrait of Marie Antoinette (described in the text as "the ill fated"), to whom he proposed marriage at an early age; picture of the young composer, two and a half feet high, crushing the Pompadour with his "Who is the woman that refuses to kiss me? The Queen kissed me!" (Sensation); facsimile of the original MS. of the first four bars of *La ci darem*, and the like. These, with copious paraphrases of the English translation of Otto Jahn's great biography, will pull the journalists proper through the Centenary with credit. The critic's task is not quite so easy.

The word is, of course, Admire, admire, admire; but unless you frankly trade on the ignorance of the public, and cite as illustrations of his unique genius feats that come easily to dozens of organists and choir-boys who never wrote, and never will write, a bar of original music in their lives; or pay his symphonies and operas empty compliments that might be transferred word for word, without the least incongruity, to the symphonies of Spohr and the operas of Offenbach; or represent him as composing as spontaneously as a bird sings, on the strength of his habit of perfecting his greater compositions in his mind before he wrote them down - unless you try these well-worn dodges, you will find nothing to admire that is peculiar to

Mozart: the fact being that he, like Praxiteles, Raphael, Molière, or Shakespeare, was no leader of a new departure or founder of a school.

He came at the end of a development, not at the beginning of one; and although there are operas and symphonies, and even pianoforte sonatas and pages of instrumental scoring of his, on which you can put your finger and say, "Here is final perfection in this manner; and nobody, whatever his genius may be, will ever get a step further on these lines," you cannot say, "Here is an entirely new vein of musical art, of which nobody ever dreamt before Mozart." Haydn, who made the mould for Mozart's symphonies, was proud of Mozart's genius because he felt his own part in it: he would have written the E flat symphony if he could, and, though he could not, was at least able to feel that the man who had reached that pre-eminence was standing on his old shoulders.

Surely, if so great a composer as Haydn could say, out of his greatness as a man, "I am not the best of my school, though I was the first," Mozart's worshippers can afford to acknowledge, with equal gladness of spirit, that their hero was not the first, though he was the best. It is always like that. Praxiteles, Raphael and Co., have great men for their pioneers, and only fools for their followers.

So far everybody will agree with me. This proves either that I am hopelessly wrong or that the world has had at least half a century to think the matter over in. And, sure enough, a hundred years ago Mozart was considered a desperate innovator: it was his reputation in this respect that set so



many composers - Meyerbeer, for example - cultivating innovation for its own sake. Let us, therefore, jump a hundred years forward, right up to date, and see whether there is any phenomenon of the same nature in view today. We have not to look far. Here, under our very noses, is Wagner held up on all hands as the founder of a school and the arch-musical innovator of our age. He himself knew better; but since his death I appear to be the only person who shares his view of the matter. I assert with the utmost confidence that in 1991 it will be seen quite clearly that Wagner was the end of the nineteenth century, or Beethoven school, instead of the beginning of the twentieth century school; just as Mozart's most perfect music is the last word of the eighteenth century, and not the first of the nineteenth.

And now I hope I have saved my reputation by saying something at which everybody will exclaim, "Bless me! what nonsense!" Nevertheless, it is true; and our would-be Wagners had better look to it; for all their efforts to exploit the apparently inexhaustible wealth of musical material opened up at Bayreuth only prove that Wagner used it up to the last ounce, and that second-hand Wagner is more insufferable, because usually more pretentious, than even second-hand Mozart used to be.

For my own part, if I do not care to rhapsodise much about Mozart, it is because I am so violently prepossessed in his favour that I am capable of supplying any possible deficiency in his work by my imagination. Gounod has devoutly declared that *Don Giovanni* has been to him all his life a revelation of perfection, a miracle, work without fault. I smile indulgently at Gounod, since I cannot afford to give myself away so generously (there being, no doubt, less of me); but I

am afraid my fundamental attitude towards Mozart is the same as his. In my small-boyhood I by good luck had an opportunity of learning the *Don* thoroughly, and if it were only for the sense of the value of fine workmanship which I gained from it, I should still esteem that lesson the most important part of my education. Indeed, it educated me artistically in all sorts of ways, and disqualified me only in one - that of criticising Mozart fairly. Everyone appears a sentimental, hysterical bungler in comparison when anything brings his finest work vividly back to me.

The people most to be pitied at this moment are the unfortunate singers, players, and conductors who are suddenly called upon to make the public hear the wonders which the newspapers are describing so lavishly. At ordinary times they simply refuse to do this. It is quite a mistake to suppose that Mozart's music is not in demand. I know of more than one concert-giver who asks every singer he engages for some song by Mozart and is invariably met with the pleas of excessive difficulty. You cannot "make an effect" with Mozart, or work your audience up by playing on their hysterical susceptibilities.

Nothing but the finest execution - beautiful, expressive, and intelligent - will serve; and the worst of it is, that the phrases are so perfectly clear and straightforward, that you are found out the moment you swerve by a hair's breadth from perfection, whilst, at the same time, your work is so obvious, that everyone thinks it must be easy, and puts you down remorselessly as a duffer for botching it. Naturally then we do not hear much of Mozart; and what we do hear goes far to destroy his reputation. But there was no getting out of the centenary: something had to be done. Accordingly, the Crystal Palace committed itself to the Jupiter

Symphony and the Requiem; and the Albert Hall, by way of varying the entertainment, announced the Requiem and the Jupiter Symphony. As to the two performances, I cannot compare them, as I was late for the one at the Albert Hall.

The Jupiter Symphony was conducted by Mr Manns in the true heroic spirit and he was well seconded by the wind band; but the strings disgraced themselves. In the first movement even what I may call the common decencies of execution were lacking: Mr Manns should have sent every fiddler of them straight back to school to learn how to play scales cleanly, steadily, and finely. At the Albert Hall, there was no lack of precision and neatness; but Mr Henschel's reading was, on the whole, the old dapper, empty, petit-maitre one of which I, at least, have had quite enough. Happily, Mr Henschel immediately redeemed this failure – for such it was – by a really fine interpretation of the chorus of priests from the *Zauberflöte*. This, with Mr Lloyd's delivery of one of the finest of Mozart's concert arias, Mr Norman Salmond's singing of a capital English version of *Non piu andrai*, and the Crystal Palace Band's performances of the Masonic Dirge, were the successes of the celebration. I should add that Mr Joseph Bennett, fresh from throwing his stone at Wagner, modestly wrote a poem for recitation between the Requiem and the Symphony. He appeals to Mozart, with evidently sincere emotion, to accept his lines, in spite of any little shortcomings.

Since 'tis from the heart they flow,
Bright with pure affection's glow.

Mr Herkomer, too, has helped by drawing a fancy portrait of Mozart. I have compared it carefully with all the accredited portraits, and can confidently pronounce it to be almost supernaturally unlike the original.



Marie Rose Perkins as Cherubino



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A Bevan

C Bevan

P Brennan

R Hanrahan

J O'Farrell

M Troy

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Fidelma Kelly
June Ellison

ELAINE PADMORE – Artistic Director

Has been Artistic Director of Wexford Festival Opera since 1982. She studied music at Birmingham University and then held a scholarship at the Guildhall School. She freelanced as a singer, répétiteur, writer and lecturer.

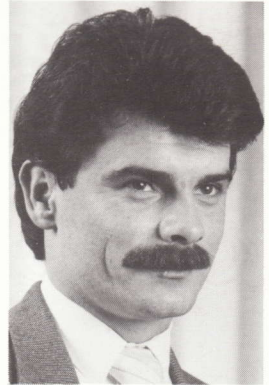
After a period as editor at the Oxford University Press she wrote a book on Wagner, became lecturer in opera at the Royal Academy of Music, and began to give broadcast talks. She joined the BBC as a music programmes producer and until 1982 held the post of Head of Opera, in charge of the planning and production of opera broadcasts. Well-known as a “golden voice” of Radio 3 until last year, she still appears as a free-lance radio presenter and as a singer; recent engagements have taken her to San Francisco, Israel and Switzerland, in repertoire ranging from Mozart’s Requiem to Richard Strauss’s Four Last Songs. She was Artistic Director of this summer’s arena *Tosca* at Earl’s Court, is Artistic Consultant for the London Opera Festival and has just become Artistic Director of DGOS Opera Ireland, following two seasons as guest director in 1989-90.



DAVID COLLOPY – Administrator

Born in Wexford where he studied Accountancy before joining Wexford Festival Opera in 1980 as Administrator, a position he held for five years.

After Wexford, he joined a London based design consultancy firm as Financial Controller. In 1985 he became the first Administrator and Company Secretary with the new Dublin Grand Opera Society Company. In this capacity, he has administered twenty-six of the Society’s productions. In the latter part of 1988 he was seconded on temporary assignment to RTE as Concerts Manager.



JONATHAN WEBB – Conductor

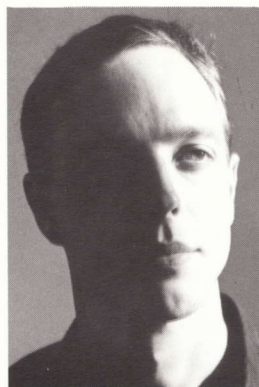
British born conductor Head of Music of DGOS where he has been Chorus Master since 1988 and assistant conductor to Janos Furst (*Don Giovanni*) and Roderick Brydon (*Norma*). Graduated from Manchester University in 1985 and conducted Alan Ridout’s *Angelo* for Kent Opera and the West End production of *West Side Story* in the same year.

Recent engagements include Sondheim’s *Company* at RADA in London and Stravinsky’s *Soldier’s Tale*, Britten’s *The Rape of Lucretia* and Verdi’s *Falstaff* for Opera Theatre Company in Ireland. Earlier this year he made his debut with the Wintherthur S.O. in Switzerland, and with the RTE Concert Orchestra for RTE Radio. He also conducted performances of *The Rose of Castile* as part of Wexford Festival’s 40th Anniversary celebrations. He recently conducted the DGOS 50th Birthday Gala at the N.C.H.



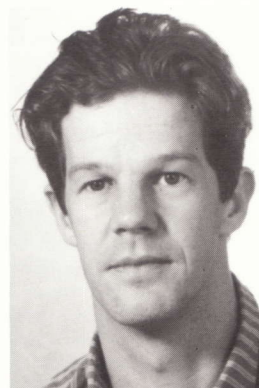
JOHN LLOYD DAVIES – Director/Designer (UK)

Studied Philosophy and European Literature. For English National Opera he has directed revivals of *Così fan tutte*, *Carmen*, *Madama Butterfly*, also *Rusalka* (Frankfurt), *Les Troyens*, *The Cunning Little Vixen* (Scottish Opera). In 1988 he made his European debut directing and designing *Don Giovanni* at the Kammeroper in Vienna, returning for highly successful new productions of *Die Zauberflöte* and *Rigoletto*. He directed the theatre production of *Der Fliegende Holländer* at the 1989 and 1990 Bregenz Festivals, as well as directing and designing a new production of *Madama Butterfly* for the D.G.O.S. and Ludwigshafen, and Rimsky – Korsakov's *Maynight* in London. He has recently directed Goetz's *The Taming of the Shrew* at the Wexford Festival; created a new production of *Don Giovanni* for Vienna and Japan, and his first play in Europe – Schnitzler's *Im Spiel der Sommerluste* at Reichenau. Future new productions include *La Bohème* in Vienna and *Zauberflöte* in Klagenfurt, *Rake's Progress* at the Brighton Festival and a new large-scale open-air production of *Don Giovanni* at Schönbunn.



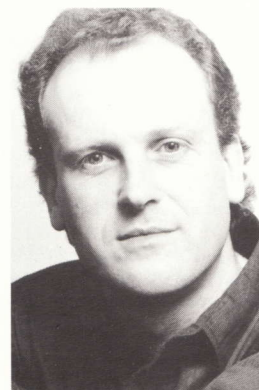
MICHAEL CALF – Lighting Designer (UK)

Started an Engineering course at Exeter University but left in 1976 to join the Northcott Theatre. Seasons at Oldham, Kent Opera, Opera 80 and the RSC Warehouse followed, and in 1982 he designed and supervised the lighting installation for the new Pit Theatre (RSC Barbican). After two seasons at Manchester Royal Exchange Theatre, he joined Peter Brook's company as Lighting Assistant for *The Mahabharata*. As a free-lance, he has worked in various capacities on *Metropolis*, *Carmen*, *Miss Saigon*, *King and Into the Woods*. Credits include: *The Accrington Pals*, *Good, Custom of the Country*, *Softcops*, (RSC) *The Voyage Inheritance*, *Woundings*, *The Bluebird of Unhappiness*, *The Glass Menagerie*, *The Beggar's Opera*, (Royal Exchange), *Morte D'Arthur* (Lyric Hammersmith), *Rick's Bar*, *Casablanca* (West End), *All for Love* (Almeida), *Zaide* and *L'Oca del Cairo* (Musica nel Chiostro, Batignano) *Savages* (West Yorkshire Playhouse) and most recently the Cole Porter revue *A Swell Party* (West End). He was lighting designer at the 1991 Wexford Festival.



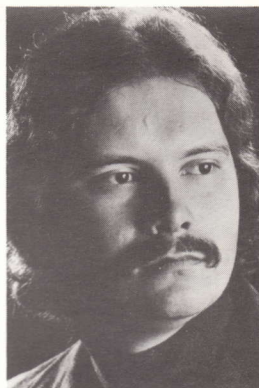
DAVID WRAY – Repetiteur/Harpsichord Continuo

Studied at Lancaster University and the Guildhall School of Music and Drama. His teachers include Heather Slade Lipkin, Christopher Kite and Kenneth Gilbert. As a pianist and harpsichordist he has appeared as a soloist, accompanist and continuo player throughout Britain and Europe. Recent work includes a tour with London Mozart Players, concerts with the Orquestra do Porto in Lisbon and Oporto, work as Musical Director for the MZT Dance Company at Spitalfields Festival, and a performance at the Wigmore Hall with his own group Musica Stravagante in a programme of operatic music by Purcell and Rameau. David Wray works regularly with the English Bach Festival. This year he has been assistant conductor for productions of *Idomeneo* (Valencia), *Mitridate* (Monte Carlo), Handel's *Riccardo I* (Cyprus, Covent Garden) and directed a performance of Handel's *Acis and Galatea* in Barcelona. He will be directing further performances in London in January.



RICHARD CRIST – Bass (U.S.A.) Dr. Bartolo

Is an American bass of diverse repertoire, equally at home in both opera and oratorio. While completing graduate studies at Boston's New England Conservatory, he made his operatic debut with Sarah Caldwell's Opera Company of Boston in the USA stage premiere of Berlioz's *Les Troyens*. His career has taken him throughout the United States and has included the Metropolitan Opera; the companies of Santa Fé, San Diego, Philadelphia, Orlando, Memphis and Mobile. Internationally Mr Crist has appeared at Hamburg State Opera, Lyons Opera, Wexford Festival Opera and in a production of Henze's *The English Cat* at the Frankfurt and Edinburgh Festivals. Highlights of the current season include concerts at Washington's Kennedy Center; Paisiello's *The Fraudulent Philosopher* in Palm Beach, Florida; Oroveso (*Norma*) for Kentucky Opera; a debut at the Bolshoi Opera/Moscow in Di Domenico's *The Balcony* in a co-production with Boston Opera; and a performance of Mozart's *Regina Coeli* at Carnegie Hall.



MAJELLA CULLAGH – Soprano (Ireland) Barbarina

Is a student of Maevae Coughlan at the Cork School of Music. She has attended masterclasses given by Laura Sarti, Paul Hamburger, Jonathan Hinden, and Geoffrey Parsons. She began her studies in 1985 and made her theatre debut in 1987 in Gian Carlo Menotti's *Amahl and the Night Visitors*. Many other leading roles have followed, including Gianetta, Mad Margaret, Yum-Yum, and Elsie Maynard in Gilbert and Sullivan operas, Arletta, Paula, and Maritana in the realm of light opera. In May this year she played Rose-Violet (Despina) in Young Dublin Opera's production of *The School of Love* (*Così fan tutte*). Majella is a prizewinner at Feis Ceoil in Dublin and was awarded Best Irish Singer at the Waterford International Festival of Light Opera. She has appeared in numerous concert performances throughout Ireland.



JOHN FRYATT – Tenor (UK) Basilio

Was born and educated in York and studied singing with Frank Titterton and Joseph Hislop. He was a member of the D'Oyly Carte and Sadler's Wells/English National Opera companies and is a regular guest artist at Glyndebourne and the Royal Opera House, Covent Garden. His foreign guest engagements have taken him to Wexford, Hamburg, Bordeaux, Rouen, Palermo, Brussels, Lyon, Chicago, Paris, Nice, Geneva, Lille, Amsterdam, Santa Fe, Vancouver, New York and Monte Carlo. He has appeared in many television productions and on the videos of *Orpheus in the Underworld* (Mars) and *Cox and Box* (Box). Engagements in 1991 include Sellem (*The Rake's Progress*) for the Opera de Monte Carlo and Don Basilio and Nick (La *Fanciulla del West*) for Santa Fe Opera. Future engagements include Rev. Horace Adams in the new production of *Peter Grimes* for Glyndebourne, Don Basilio in Geneva and Valzacchi *Der Rosenkavalier* for Welsh National Opera.



THOMAS LAWLOR — Bass-baritone (Ireland) Antonio

Was born in Dublin and graduated from the National University of Ireland with a BA in Philosophy and English. He studied singing with Professor Michael O'Higgins at the Dublin College of Music and in 1960 was awarded the Sam Heilbut Major Scholarship to the Guildhall School of Music and Drama. From 1963 to 1971 he was principal bass-baritone with the D'Oyly Carte and since then he has made regular appearances at Glyndebourne, with Sadlers Wells/English National Opera, the Royal Opera Covent Garden, Opera North, Phoenix Opera, Kent Opera, English Music Theatre, New Sadler's Wells Opera, Opera Northern Ireland and Dorset Opera and at the Camden, Hintlesham and Wexford Festivals. He regularly appears on radio and television and sings Bouncer in the video of *Cox and Box*. At Wexford he sang in *The Duenna*, *Noye's Fludde*, *The Rising of the Moon* and *The Rose of Castile* and for the DGOS, *Peter Grimes*.



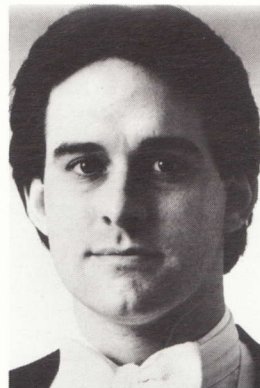
VICTOR LEDBETTER — Baritone (U.S.A.) Count Almaviva

A native of Georgia and studied at Indiana University. Mr Ledbetter was a 1988-89 Adler Fellow with San Francisco Opera. During this time his roles included Ford in *Falstaff*, Marcello in *La Boheme* and Scarpia in a joint production of *Tosca* with Shanghai Opera in China (the opera's first production in that country). Other highlights include Dr. Malatesta in *Don Pasquale* and Dr. Falke in *Die Fledermaus* with San Diego Opera, and Harasta in *The Cunning Little Vixen* with Vancouver Opera. He returned to San Francisco in 1990 to perform in *Wozzeck*, *Rigoletto* and *Khovanschina*. He was also heard as Sharpless (*Butterfly*) in Dublin and as Ben in Blitzstein's *Regina* with Scottish Opera in Glasgow. Highlights of the 91/92 season include his debut with Washington Opera as Alfio in *Cavalleria Rusticana* and a return to San Francisco for Prokofiev's *War and Peace*. He comes to Dublin direct from his great success as the Mayor of Calais in Donizetti's *L'Assedio di Calais* at the Wexford Festival.



KURT LINK — Bass (USA) Figaro

A native of Pennsylvania, Kurt Link was featured by *Opera News* as one of sixteen "young singers to keep your eye on" and he has rapidly earned a reputation as one of the country's finest young basses. His roles include Figaro, Mephistopheles (*Faust*), Colline (*La Boheme*), Leporello (*Don Giovanni*), Don Basilio (*The Barber of Seville*), Osmin (*Seraglio*) and Ramfis (*Aida*). He has appeared with the Chicago Lyric Opera, New York City Opera, Washington Opera, Houston Grand Opera, Santa Fe Opera, Opera Theatre of St. Louis, Boston Concert Opera, Wolf Trap Festival and the Spoleto Festival (USA and Italy) to name a few. Mr. Link is equally at home in concert and has sung with many major symphony orchestras, including those of Chicago, Philadelphia, Baltimore, St. Louis, Minneapolis and Indianapolis, under the direction of such conductors as Sir Georg Solti, Edo do Waart, Erich Leinsdorf, Eugene Ormandy, Claudio Abbado and Riccardo Muti. Kurt Link has recorded Schonberg's *Moses and Aaron* with the Chicago Symphony, conducted by Solti. This recording for Decca won the 1985 Grammy Award for Operatic Recording of the Year.



VALERIE MASTERSON – Soprano (UK) Countess

Was born in Birkenhead and studied in London and Milan. Her distinguished career has included engagements at Glyndebourne, Royal Opera House Covent Garden, English National Opera, Welsh National Opera and Opera North and abroad at the Aix-en-Provence Festival, Paris, Toulouse, Strasbourg, Bordeaux, Geneva, Rouen, Prague, Munich, Marseilles, La Scala Milan, Chicago, Barcelona, Philadelphia, Bilbao, Oviedo, Santiago, Tulsa, San Francisco, New York, Houston, Nancy and Hong Kong. Engagements in 1991 include the Marschallin in *Der Rosenkavalier* in Montpellier, Ilia (*Idomeneo*) in Valencia, Compassion (*Die Schuldigkeit des Ersten Gebots*) at the Aix-en-Provence Festival and Alice (*Falstaff*) in Toulouse. Future engagements include the Governess (*The Turn of the Screw*) for English National Opera and the Marschallin in Liege. She has a busy concert career in England and abroad and is a regular broadcaster and has made many recordings. Valerie Masterson was awarded the CBE in the Queen's Birthday Honours List of 1989.



COLETTE MCGAHON – Mezzo (Ireland) Marcellina

Began her studies with Veronica Dunne at the College of Music in Dublin and completed them in London at the Guildhall School of Music and Drama and the National Opera Studio. She made her operatic debut for Glyndebourne Touring Opera singing Smeraldine in *The Love of Three Oranges* (Prokofiev) which she followed with performances of *Carmen* and Maddalena in *Rigoletto* for Opera 80. On returning to Ireland she took up a busy concert and recital schedule, and recently made a very successful departure into the world of musicals when she appeared in Michael Scott's productions of *The Sound of Music* and *Carousel*. Earlier this year, Colette gave the first performance of Raymond Dean's *November Songs* and she has just completed an autumn tour with Opera Theatre Company's *New Opera 91*.



REGINA NATHAN – Soprano (Ireland) Susanna

Was born and educated in Dublin studying with Nancy Calthorpe at the College of Music (Dublin). She subsequently gained a place at Trinity College of Music London and later the National Opera Studio where her teacher was – and remains, Elizabeth Hawes. She is generously supported by the Electricity Supply Board who sponsored her throughout her course at the National Opera Studio and continue to do so. A particular triumph was her invitation from RTE to represent Ireland at the Fifth Cardiff Singer of the World Competition held in June 1991, her televised performance receiving enormous critical acclaim. She went on to win joint third Prize at the 10th International Belvedere Competition in Vienna and subsequently Third Prize at the Geneva Concours International d'Execution Musicale. Of twenty-five prizes awarded at the Finals of the Belvedere Competition she won seven, leading to engagements throughout Europe. She will be sharing a special concert with Plácido Domingo in Dublin on 20th December.



JAMES NELSON – Tenor (Ireland) Curzio

From Sligo, James Nelson is a B.A., B. Mus (Hons) graduate from University College Dublin. He left his post in the RTE Chamber Choir to move to London to study with David Harper, also studying at the Mayer-Lismann Opera Workshop at the Royal Opera House, Covent Garden. He then joined the touring group Opera Brava, and since then he has been pursuing a full-time schedule of opera, oratorio and concert work throughout England and Ireland. Outside of Opera Brava, he has recently worked with Opera '80, Wexford Festival, Suffolk Chamber Opera and sang The Lamplighter *Manon Lescaut* for DGOS in April. Recent roles include Ferrando (*Così*), Julien (*Louise*), Pedrillo (*Seraglio*), Albert (*Albert Herring*), Goro (*Butterfly*), Basilio/Curzio (*Marriage of Figaro*) and many others. Forthcoming engagements include extensive concert and oratorio work throughout England and the roles of Ferrando and Nemorino (*L'elisir d'amore*).



PAMELA HELEN STEPHEN – Mezzo (UK) Cherubino

Was born in Warwickshire and studied at the Royal Scottish Academy of Music and Drama, where she won many prizes and scholarships. She was awarded an English Speaking Union Scholarship to study at the Opera Theatre Centre at Aspen, Colorado with Herta Glaz, followed by a year of study in Toronto with Patricia Kern for which she was also awarded the Countess of Munster Award. Last year she sang the title-role in *The Rape of Lucretia* at the Aspen Opera Theatre Centre, the title-role in *Carmen* at Clonter Farm and made her Wexford Festival debut as Cathleen Sweeney in *The Rising of the Moon*. Engagements in 1991 include the Composer in the new production of *The Jewel Box* and Lazuli in the new production of Chabrier's *L'Etoile* for Opera North. Future engagements include her Buxton Festival debut and a return to Opera North as Cherubino.



DGOS PRODUCTIONS 1941-1991

Dates indicate the first and most recent DGOS productions

Salvatore Allegra		Charles Gounod		Camille Saint-Saëns	
Ave Maria	1959	Faust	1941, 1980	Samson and Delilah	
Medico suo malgrado	1962	Roméo et Juliette	1945		1942, 1979
Michael W Balfe		George F Handel		Bedřich Smetana	
The Bohemian Girl	1943	Messiah	1942	The Bartered Bride	1953, 1976
Ludwig van Beethoven		Engelbert Humperdinck		Johann Strauss	
Fidelio	1954, 1980	Hansel and Gretel	1942, 1982	Die Fledermaus	1962, 1984
Vincenzo Bellini		Leos Janáček		Der Zigeunerbaron	1964
La sonnambula	1960, 1963	Jenufa	1973	Richard Strauss	
Norma	1955, 1989	Ruggiero Leoncavallo		Der Rosenkavalier	1964, 1984
I Puritani	1975	I Pagliacci	1941, 1973	Ambroise Thomas	
Benjamin Britten		Pietro Mascagni		Mignon	1966, 1975
Peter Grimes	1990	L'amico Fritz	1952	Peter Ilich Tchaikovsky	
Georges Bizet		Cavalleria rusticana	1941, 1973	Eugene Onegin	1969, 1985
Carmen	1941, 1989	Jules Massenet		The Queen of Spades	1972
Les pêcheurs de perles	1964, 1987	Manon	1952, 1980	Giuseppe Verdi	
Gustave Charpentier		Werther	1967, 1977	Aida	1942, 1984
Louise	1979	Wolfgang Amadeus Mozart		Un ballo in maschera	
Francesco Cilea		Così fan tutte	1950, 1984		1949, 1981
Adriana Lecouvreur	1967, 1980	Don Giovanni	1943, 1990	Don Carlos	1950, 1985
Domenico Cimarosa		Idomeneo	1956	Ernani	1965, 1976
Il matrimonio segreto	1961	Il Seraglio	1949, 1964	Falstaff	1960, 1977
Claude Debussy		Le nozze di Figaro	1942, 1991	La forza del destino	
Pelléas et Mélisande	1948	The Magic Flute	1990		1951, 1973
Gaetano Donizetti		Jacques Offenbach		Macbeth	1963, 1985
Don Pasquale	1952, 1987	Tales of Hoffmann	1944, 1979	Nabucco	1962, 1986
L'elisir d'amore	1958, 1987	Amilcare Ponchielli		Otello	1946, 1981
La Favorita	1942, 1982	La Gioconda	1944, 1984	Rigoletto	1941, 1987
La Figlia del		Giacomo Puccini		Simon Boccanegra	1956, 1974
Reggimento	1978	La Bohème	1941, 1987	La Traviata	1941, 1989
Lucia di Lammermoor	1955, 1991	Gianni Schicchi	1962	Il Trovatore	1941, 1988
Friedrich von Flotow		Madama Butterfly	1942, 1990	Gerard Victory	
Martha	1982	Manon Lescaut	1958, 1991	Music Hath Mischief	1968
Umberto Giordano		Suor Angelica	1962	Richard Wagner	
Andrea Chénier	1957, 1983	Tosca	1941, 1990	The Flying Dutchman	
Fedora	1959	Turandot	1957, 1986		1946, 1964
Christoph W Gluck		Licinio Refice		Lohengrin	1971, 1983
Orfeo ed Euridice	1960, 1986	Cecilia	1954	Tannhäuser	1943, 1977
		Gioacchino Rossini		Tristan und Isolde	1953, 1964
		Il barbiere di Siviglia	1942, 1991	Die Walküre	1956
		La Cenerentola	1972, 1979	Ermanno Wolf-Ferrari	
		L'Italiana in Algeri	1978	Il segreto di Susanna	1956

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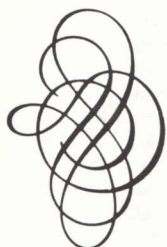
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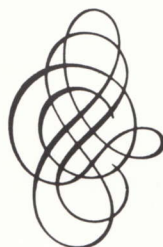
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McCaw G A Mr
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McCullagh Anne Ms
McDermott Teresa Ms
McDevitt Anne Miss
McDonnell Maureen Miss
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 Murray Grace Ms
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White Therese Dr
Whooley Shirley Mrs
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Williams Joan Mrs
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	Declan McHugh		Mary Vickers
	Eric Boles		Liza Mulligan
	Brian Power		Fiona Traynor
<i>Production Manager:</i>	Martin Keleghan		Tom Whelan
<i>Chief Electrician:</i>	Megan Sheppard		Liam Maloney
<i>Asst Electrician:</i>	George McFall		Brendan Moore
<i>Stage Manager:</i>	Paul Grimes		Patrick Turner
<i>Stage Crew:</i>	Peter Boyle		David Maguire
	Michael McElhinney		Keith Loscher
	Tony Early		
<i>Stage Door:</i>	James Fitzgerald		

INFORMATION AND SERVICES

BOOKING INFORMATION: The Box Office is open on Monday-Saturday 11 a.m. -7 p.m. for advance bookings. Credit Card Bookings accepted by telephone 771717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaiety Entertainments Ltd. and enclose SAE or add postage to your remittance.

GIFT VOUCHERS: May be purchased at the Box Office.

LATECOMERS: In response to general request, latecomers will not be admitted until there is a suitable break in the performance.

FIRE PROCEDURE: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest Fire Exit, which is clearly marked.

GENERAL INFORMATION: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

KIOSK: The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

ICES: Ices are sold on each level of the auditorium during the interval. For the benefit or party organisers, orders may be placed in advance.

BARS: Bars are situated on the Parterre, Dress Circle and Grand Circle levels. All bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars. The interval order form is displayed in the Foyer and in each Bar. Coffee is available in all the Bars.

At the end of the performance the Bars on the Dress Circle and Parterre levels will remain open. The Gaiety Bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserves the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

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